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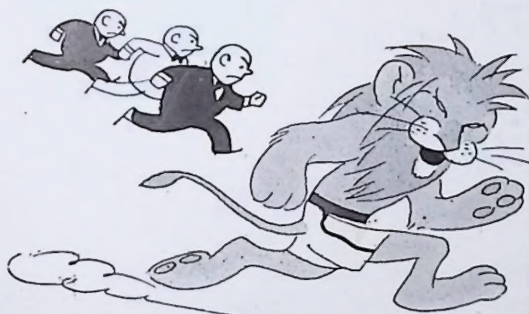
Vol. 20, No. 12

TORONTO 2, CANADA

July 21st, 1928

M-G-M FINISHES STRONG!

M-G-M is delivering the big hits right now



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THE COSSACKS



WILLIAM HAINES
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WILLIAM HAINES
EXCESS BAGGAGE
*One of the greatest pictures
ever made*



LON CHANEY
WHILE THE CITY
SLEEPS
It's \$2 calibre



OUR DANCING
DAUGHTERS
with JOAN CRAWFORD
*"A masterpiece," says
Daily Review*



BELLAMY
TRIAL
Monta Bell's
ingenious mystery
sensation



BUSTER KEATON
THE CAMERA
MAN
*Better than
"The Navigator"*

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

M-G-M is thrilled!

—The reason is
“Excess Baggage”



William Haines is
happy!

—The reason is
“Excess Baggage”

The industry will be
proud!

—The reason is
“Excess Baggage”

THE FIRST RELEASE FROM M-G-M IN 1928-29 IS “EXCESS BAGGAGE”—

—it is one of the greatest motion
pictures ever made!

GENTLEMEN, prepare for a classic—
IT will take its place with the mightiest.

A great stage success has become

A triumph of the photoplay!

SEPTEMBER 1st M-G-M brings you

WILLIAM Haines in “Excess Baggage”

STARTING off a memorable season—

AND in rapid-fire succession come

“OUR Dancing Daughters” (with Joan Crawford)

LON Chaney in “While the City Sleeps”

“THE Bellamy Trial” (Monta Bell’s wonder film!)

WE make this prophecy now:

M-G-M again in 1928-29 is to be

William Haines in “Excess Baggage” with Josephine Dunn and Ricardo Cortez. A James Cruze Production. Based on the play by John McGowan. Continuity by Frances Marion. Directed by James Cruze.



THE TALK OF THE INDUSTRY

Canadian Moving Picture DIGEST

Published by Canadian
Moving Picture Digest
Company, Limited
259 Spadina Ave. - Toronto
New York Office
45 West 45th Street

RAY LEWIS
Editor and Managing Director

Established in 1915 for
Exhibitors
Subscription: \$5.00 yearly
Telephone: Trintly 1481

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TORONTO, CANADA

July 21st, 1928

"Painting the Lily"



RAY LEWIS

RADIO makes women nervous, women react irritably to machinery. Get any kind of a scientific report to test the validity of this statement.

Men like to tinker around with their Radios. The women elevate their eyebrows or "kid" their husbands along by suffering in silence.

A great number of women go to Motion Pictures so that they can talk.

A great number go to Motion Pictures so that they can sit quietly and do not have to listen to any talk.

The success of Motion Pictures, vaudeville, the Show Business has been built up on the interest which women have taken in this entertainment.

Burlesque is not a success, the women will not go and any enterprise which has to depend on male trade is a failure.

Since women are smoking, the Tobacco Industry has been worth merging!

Women take their men to theatres, to cafes, they make their men buy them clothes and buy themselves clothes.

Every man likes his old suit, but his wife, or best girl, his "cutey" doesn't, so the janitor gets the dearly beloved and well-worn garment and "Daddy" gets a brand new outfit, which is good for the clothing business.

Women have made men eat candy and ice-cream. Chew gum instead of tobacco. They have made men even feel high-brow at an opera; and have cured them of their desire to hear "Ole Black Joe" when Tetrzzini did a marathon over a cadenza and trill, landing like a fairy on a high C.

Women have made men love marriage, children; and now men are diapering babies; and if Nature had not provided a protection against men having children, women would have sold men that idea also.

Mother makes her boy ambitious, or wifey makes her husband become a "go-getter."

Once started men cannot stop. The only force which stops them is a woman. Get your statistical reports on successful Emperors, Financiers, etc., who have been made Emperors of an Empire by women, Kings of Finance and then submerged by women!

If "Talking Pictures" will not get the women, the fact that boys like machinery and that all men are grown-up boys, will not bring gold to the Motion Picture Industry.

"Rose O'Grady and the Governor's lady" like Romance. Rosie resents her "grubby life," and the "Governor's lady" becomes a charming companion for "the bachelor" because the Governor is too busy to romance with her!

There is nothing more restful, satisfying and thrilling than a Motion Picture of quality, that is why Rose O'Grady and the Governor's lady are Motion Picture patrons.

Will the "Talking Pictures" detract from the romantic angle of Motion Pictures?

The "Talking Picture" of to-day from its mechanical angle is where the Motion Pictures of Yesterday stood—it is still crude!

It has been said one should not endeavor to "Paint the Lily."

Making pictures talk is "Painting the Lily." Will the women respond, that is the main question.

There is so much talk in this world that anything that can keep its "talker" silent is a relief.

That's why Motion Pictures became such a popular recreation!

Ray Lewis

Every Heavy Weight Championship Fight Picture Has Been a Big Money Maker For Exhibitors

Only a few days left in which to secure an early Play Date for the

World Heavy Weight Boxing Contest

GENE	TOM
TUNNEY	HEENEY

World's Heavy Weight Champion

Challenger,
New Zealand Champion

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TORONTO THEATRES

UPTOWN — Manager Nelson Shea — "The Lion and the Mouse," — Warner Bros. — with Lionel Barrymore, May McAvoy, Alec B. Francis and William Collier, Jr. in the principal roles. This picture as shown at the Uptown Theatre is, of course, presented without the Vitaphone accompaniment; it is mildly pleasing and one cannot help but wish that it were possible to hear Lionel Barrymore's delightful speaking voice in the dramatic role of John Ryder. The Charles Klein play offers small scope for a modern movie with all its ramifications of plot and counter-plot, but fortunately too many episodes have not been added to destroy the original plot and the story of big finance trying to crush its less powerful enemy is done with remarkable fidelity to the play. "The Lion and the Mouse" is so well known that it is unnecessary to go into further details about the plot; Lionel Barrymore gives an outstanding performance as the ruthless Wall Street magnate, who looks at his own bust done by Shirley Ryder and wonders if she cannot make a new one showing him less grasping and cruel. His big scenes with May McAvoy as Shirley Ryder are excellent; his duel of words with his son, Jeff, in which he threatens to break him if he marries the daughter of Judge Rossmore, the man he has ruined, deserves more than passing mention. But in the last scenes, when long hidden humanity comes to the surface and Ryder finally consents to reinstate Rossmore and allow the marriage of their children, the star shows in a much more attractive and congenial light. Alec B. Francis hasn't a heavy part in this picture but he always gives a delightful performance; May MacAvoy looks just as charming as ever; she is a capable and clever little actress but the role of Shirley Rossmore seems a little heavy for this dainty, rather wistful young woman. William Collier Jr. makes a very sincere hero; he appears to mean every word of his denunciation of his father and proves worthy of the girl he loves. "The Lion and the Mouse" has been made by Lloyd Bacon from a scenario by Robert Lord. It seems significant that Warner Brothers' first big Vitaphone success should be this picture, adapted from a tremendous stage success, which was in its day a furore. Good drama will always click at the box office.

PANTAGES—Manager Fred Shafer — "Tenderloin," Warner Bros. — with Dolores Costello, Conrad Nagel, Mitchell Lewis and an excellent supporting cast. "Tenderloin" is aptly described as "mile-a-minute melodrama," with an underworld atmosphere that intrigues from start to finish. There may be many discrepancies in the plot, but the direction by John Curtiz is excellent and holds interest by rapid changes from love scenes to thrilling battles between police and denizens of the tenderloin that are actually hair-raising in their realism. With the Vitaphone, this picture may be thoroughly satisfactory or it may not — it depends upon individual taste and how one reacts to the human voice. In the silent version it is all that you can possibly want in movie entertainment. Dolores Costello is a compelling and thoroughly engaging heroine; she has a difficult role to do and she does it well. Running the gamut of emotions from perfect trust in the man she loves, to complete disillusionment and almost hatred, she is very sincere and versatile in her portrayal of a chorus girl in a cheap cabaret. If you thought her sweet and charming in "The Sea Beast" and subsequent releases, you will find her more alluring than ever in her latest pictures, "Glorious Betsy" and "Tenderloin." This daughter of Maurice Costello may develop into a great emotional actress and she is positively beautiful. The same versatility may be noticed in Conrad Nagel's work; this screen actor, who did not score in anything for years under the Paramount banner, has given a remarkable account of himself under Metro's direction and in "Tenderloin" he gives a performance of the "dude" crook who falls in love with a nice girl, that is top hole. "Chuck" White is a role you won't soon forget. Mitchell Lewis is an old time heavy who is thoroughly at home as Daniels, leader of the cut-throat gang. Underworld atmosphere is well carried out everywhere, the photography is good; at times the picture drags a bit and seems a bit long drawn out.

SHEA'S HIPPODROME — J. C. Appel, Manager. "The Magnificent Flirt," with Florence Vidor, a Paramount picture that is chiefly remarkable for the sartorial beauty of Miss Vidor's gowns, for the varied ways she dresses her hair, and for the direction by Harry

D'Arrast D'Abbadie, and the camera work of Henry Gerard. This picture is supposedly a smart swagger Parisian romance, a type made popular by Adolphe Menjou in "A Woman of Paris." Albert Conti does well with a typical Menjou role and looks much more attractive than the latter does at the present time of writing. There is nothing new about the plot — in fact the plot is so slim one might be forgiven for saying, there is hardly any, worth mentioning, but the gist of the picture revolves around a gay and flirtatious widow who knows her Paris and her men, and finally wins a double header in spite of many obstacles — a husband for herself, another for her young daughter and all in spite of the fact that she uses too much rouge and lipstick and daughter tells her "You know, mammy dear, you do stay out all night," and so on and so forth. Whatever the star lacks in histrionic ability she makes up for in good looks and style; she suggests several pages out of "Vogue," and gives advance and charming hints on how to wear one's hair, whether bobbed, nearly bobbed or growing out. Loretta Young, as the daughter, is a charming, demure "jeune fille"; her "Hubert," a sufficiently nice boy to have such an old rep for an uncle. Ned Sparks has too many scenes but he does his best with them. For all its discrepancies there are many types of fans who are going to like "The Magnificent Flirt" — if taken with plenty of vaudeville, it makes a palatable afternoon's amusement.

LOEW'S—Jules Bernstein, Manager. "Detectives," with George K. Arthur and Karl Dane, a Metro-Goldwyn-Mayer picture. If you saw "Rookies" with this Dane-Arthur combination, you will probably expect a great deal from "Detectives," the artists' latest Metro-Goldwyn release, and you won't be disappointed; the picture is farce, pure and simple, the plot revolves about the funny happenings that occur when the house detective, played by Karl Dane, at a fashionable hotel starts to watch the jewels of a fair guest, valued at \$200,000. There is the usual friction between the real police force and the house man, startling intrigue when the bell boy and a pretty girl enter the case and lots of villainy in the person of Doctor Orloff, who manages, with his accomplices, to steal the pearls but not to hold on to them. Karl Dane is just as funny as one of the concluding titles when his dumbness as a detective is about to be disclosed. Pleased with himself,

(Continued on Page 8)

TUNNEY vs HEENEY

"Tunney is a goner," said a great American authority the other day. "His dethronement, if that's the proper way of putting it, is all wrapped up. Gene lacks the URGE to win. That's the vital pivot in this fight. Oh, I admit he has plenty of pride. But there are miles of difference between urge and pride. I guess I had better explain that a little more fully. When Gene came up to Dempsey the first time he was chockful of urge. He wanted the championship, wanted the money, the glory and everything that goes with it. That's what I mean by urge.

* * *

"Well, he got the title. His first ambition was satisfied. He has all the money he will ever need. And he will get more out of this fight. All the fuss that is heaped on a heavy-weight champion is beginning to get on his nerves. The glory is fading out. He has nothing to drive him ahead but pride. That isn't worth a good gosh darn to a fighter. Pride has made many a guy go hungry.

* * *

"Dempsey is the best example I can offer on the gap between urge and pride." "Dempsey has a fighting heart, the true bulldog spirit. It was born in him. Tunney has not got that vicious pugnacious strain. When he got on top all the urge in him dribbled away. If Dempsey had a Billion dollars it wouldn't make any

difference to him after the gong rang. He is a fighter by nature. He is brimful of animal instinct. He would fight until he dropped. The urge to get money and fame drove Dempsey to the top. After he got there and there was no more urge he still had the fighting heart to propel him. He didn't sit down by the roadside. Tunney has, though he doesn't realize it. Gene has only pride left.

* * *

"When Tunney was coming up he never had a moment's thought for anything but fighting. He deserves all the credit in the world for building himself up physically. He's a mechanically made fighter. He didn't start off with nature's priceless gifts, as Dempsey and many others did — big, strong physique, hitting strength. But after he made himself and won the championship his thoughts drifted to books. He is planning a trip around the world. He is thinking of loads of things all foreign to fighting. His heart and soul isn't in his work any more. Sure, he will look great, but wasn't Willard a perfect picture when he stepped into the ring at Toledo? Outwardly, wasn't Dempsey okay at Philadelphia? Why, even poor old Jeffries, with not a foot under him, looked pretty good at Reno.

* * *

"Tunney 'fought what you could call' a legless man at Chicago." "Dempsey didn't have the old pep, didn't have two strong springy legs

under him. He couldn't keep on top of Tunney. The heart was willing, boiling for action, but the legs wouldn't carry him along at his oldtime killing pace. Tunney will have a strong solid fighter in front of him in Heeney. Tom was schooled in twenty-round fights. He has an ocean of stamina. He can keep galloping into Tunney round after round. He doesn't mind hard thumps. He will keep on top of Gene, pegging away. He will wear Tunney down. Gene will sock Tom aplenty in the first five or six rounds. But what's he going to do with a fellow he can't stop? Heeney has been walloped by harder punchers than Tunney ever dreamed of being and not one of them made him buck up. A fighter that won't be licked can't be licked. That's my Tom.

* * *

"Now, I'm going to wind up by telling you something you will not believe. This will be Tunney's LAST fight, no matter what happens. He has high ideals, that boy. He wants to get away from the game. He has his pile. His heart is set on doing things that he has always wanted to do—travel, study, improve himself, mingle with the best people. More power to him, I guess we'd all feel that way, too, if we were sitting on top of the world, financially speaking.

* * *

"Why, gentlemen, the whole thing is written in large wall flowers. Gene has come up, he has had his day."

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FIFTH—

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THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

Canada's Leading Theatre Supply House

Eastern Managers Convention, July 16-17

Important Business Transacted at Meeting

Meeting called to order 10 a.m., Monday with roll call. All Famous Players managers of Ontario and Québec present. After introducing some of the new managers, Mr. Robson and Mr. Nathanson briefly reviewed company's record of the past year.

Arthur Cohen, secretary-treasurer, discussed the difference in motion picture business in Canada and the U.S. Among other things he said: "More than 90 per cent of the money taken in Canada by motion picture theatres remains in the Dominion. Film rental amounts to between 15 to 20 per cent but only 50 per cent of this leaves Canada. Nearly 100 per cent of the films shown in Canada are British printed, most of the work being done in Montreal."

An interesting article taken from an English newspaper was read in which people of prominence in London, Magistrates, Judges, etc., declared motion pictures are a necessity, that they have caused a reduction in crimes and have a purifying influence.

\$7 per person per year is spent at the Motion Picture theatres in the United States, while in Canada the average is less than \$3 per head. An average attendance of forty times per person per year at the movies in the U. S. was compared with a Canadian average attendance of from 15 to 17 per cent, while the wealth per head in Canada is more than it is in the United States. Mr. Cohen favored a drive for more business in Canada and new patrons.

Comptroller T. J. Bragg spoke along the same lines, outlining the business done by the Famous Players Company as compared with that done during previous years.

Telegrams were read from some of the Western managers. H. M. Thomas was in Toronto but was taken ill and attended only part of the convention.

The company's Scrip Books next came up for discussion, the subject being introduced by Comptroller Bragg along with his talk on general business conditions in Canada.

Music and Program building was the next subject. It was discussed by Jack Arthur and Ben Geldsaler. Mr. Arthur confined his remarks to music as it is needed for the smaller theatres; the instruments more necessary for the smaller orchestras; the kind of music to be played for certain subjects, etc.

Mr. Geldsaler spoke of program building, gave a boost for short subjects and called on Tom Daley of the

Tivoli to add a word regarding the Tivoli Topics which he prepares each week from the News Weeklies.

The afternoon session was opened by Sam DePass, his subject being Exploitation and Advertising. The necessity of preparing neat copy, getting the co-operation of newspaper editors and composing room workers was stressed. Mr. DePass said the time had come and gone when it was necessary for a theatre manager to buy a newspaper every time he wanted to advertise his picture. Smaller advertisements and more outside exploitation was the present order of the day to get business to the theatre. He favored more institutional advertising, viz., advertising the theatre's physical features as well as its screen features.

Mr. Nathanson who had just returned from the West where he attended the Western managers convention spoke of some of the exploitation stunts which had been explained before the convention, and insisted that in the future all managers do more exploitation to help sell their pictures to the public.

Bill Lester, advertising man for United Theatres, Montreal; Claire Appell, manager of the Hippodrome Theatre, Toronto; George Rotsky, manager of the Palace Theatre, Montreal; Robert Knevels, manager of the Capitol Theatre, Hamilton; Ernie Smithies of Kingston Capitol; Ray Tubman of Ottawa Regent and others were called upon by Mr. DePass for short talks on the subject of advertising and exploitation.

(Continued on Page 9)

M.P.T.O. of America First Time in Canada

Meeting in Toronto Next October

President Woodhull and Secretary O'Toole visited Toronto this week and consulted with Mr. J. C. Brady, President of the M. P. T. O. A. of Canada, Mr. N. L. Nathanson and Mr. Clarence Robson of the Famous Players Canadian Corp., a decision was reached to hold the M.P.T.O.A. Convention in Toronto on October 16, 17 and 18.

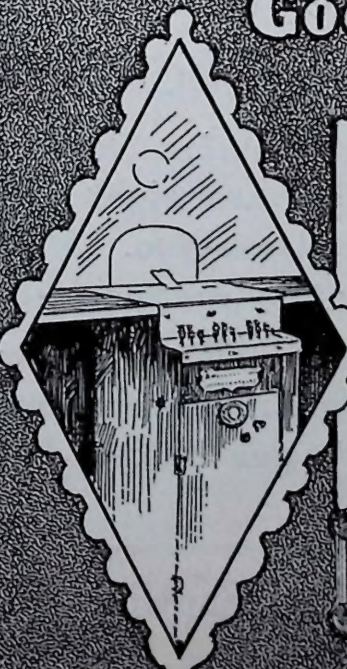
It is expected that about 400 theatre owners will come from the United States, and with the Canadian delegates, wives and other people interested in the gathering, will bring the attendance to nearly 1,000 persons.

While there are not many Canadian theatre owners who are members of the M. P. T. O., it is expected that a general invitation will be sent to all theatre owners in this country. These will be welcome as associated delegates or observers, though of course they will only be able to speak on invitation and will have no notes.

There will be an international banquet on the evening of October 17th, and it is expected that Mayor Walker of New York, Rt. Hon. Mackenzie King, Canada's Prime Minister; Mr. Will H. Hays of New York and Mr. N. L. Nathanson of Toronto will be among the speakers of the evening.

Paramount has just added Ben Grauman Kohn, former editor with Columbia Productions, to its studio staff as a scenarist and title writer.

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GOLD SEAL

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TICKETS ARE SOLD

NEW YORK CITY

TORONTO THEATRES

(Continued from Page 5)

perfectly confident that he has the jewels he has been after and just itching for the reward, he exclaims "Bloodhounds may come and bloodhounds may go, but this Airedale goes on forever." Just then he opens the flashlight supposedly containing the necklace and finds it empty. Little George K. Arthur, as the bell boy and real thief catcher, is excellent — he appears for a few scenes as a maid in the hotel and his female impersonation is great. He looks far more like a woman than most of the famous people who do this sort of role. Marceline Day is the girl in the case and she is quite pretty as well as being a capable little actress. "Detectives" brought out roars and roars of laughter at Loew's — people seemed to like both comedians and titles — the picture ought to make money wherever this type of production is popular.

TIVOLI — Manager, Tom Daley. "Ramona" — Dolores Del Rio — Warner Baxter, etc.—United Artists. Unqualified triumph. Ninth week, weather fair and very warm. —L. E.

Rudolph Schildkraut, whose latest Pathe picture, "A Ship Comes In," shows the veteran actor at his best, leaves Hollywood shortly for an eight months' professional visit to Europe. He will return to the stage in a new Berlin production and also act in pictures. After an engagement at the Piscator Theatre in Berlin he is scheduled to appear on the London stage.

ALEX CHERNIAVSKY
AT UPTOWN THEATRE

Jack Arthur still clings to pictures and presentations at the Uptown. With three first run Toronto houses playing pictures and vaudeville, with Romanelli, Topics, etc., at the Tivoli, it is left for the Uptown Manager to put his show across with feature, comedy, symphony orchestra musicale and "presentations."

These presentations mean anything from one act of grand opera to a jazz orchestra on the stage with a "hooper" leader and "effects" from excellent divertissements including song numbers, dancing motifs by the Rogge girls and possibly dialogue, to a well-done single number by a popular artist, singer, cellist or pianist.

One of Toronto's most talented musicians, Alex Cherniavsky was featured a week or so ago and Jack Arthur's patrons were delighted with his number.

VICTORIA NOT TO BE
CANADIAN HOLLYWOOD

Alfred Hustiack at Vancouver says that because of the lack of financial support, insufficient cold hard cash being in sight, plans are abandoned to make Victoria, socially and commercially, a Canadian Hollywood.

It would seem as though the promoter would return to California going through to England where the Film Industry is more promising than in Canada. "I have personally spent more than \$20,000 in an effort to establish a studio here and I can no longer carry on what looks like a philanthropic enterprise," says Mr. Hustiack.



J. M. FRANKLIN

J. M. Franklin
Gets Promotion

Canadian Is Made Manager For
Keith - Albee - Orpheum

Mr. Joseph M. Franklin, popular manager of the B. F. Keith Theatre, Ottawa, Ont., has been honored by the Keith-Albee-Orpheum Corporation which has appointed him Canadian representative. The appointment, which is announced by Mr. J. J. Ford, general manager of the corporation, gives Mr. Franklin supervision of all the Canadian interests of the corporation, including theatres, vaudeville and motion picture connections.

Mr. Franklin is regarded as one of the best known theatre men in Canada, with many years of practical experience, gained in the larger cities of Canada, including Montreal, Ottawa, Halifax, St. John, and Fort William. He will make Ottawa his headquarters and continue to manage B. F. Keith's Theatre. While in Ottawa Mr. Franklin has identified himself very largely with community and service work, being a director of the Ottawa Rotary Club, Ottawa Humane Society and Ottawa Business Men's Association. He is also a member of various other clubs and societies. His main hobby is art and among his collection of pictures are several works by old masters. He is also deeply interested in the Rotary Club's efforts for crippled children.

Mr. Franklin is very well known in the city and news of his appointment will be received with satisfaction by his many friends. It is also a source of much gratification that a Canadian has been chosen for this important theatrical post.

—Ottawa Citizen, July 16, 1928.

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We carry complete stocks of genuine Simplex and Powers Parts. Our prices are right and our quick service will surely please you. Mail orders are filled the same day they are received. We have the most complete and up-to-date machine shop in Canada for repairing projectors. All our work carries the fullest guarantee. Let us figure on your next job.

Canadian Theatre & Electrical Supplies Ltd.
61 ALBERT ST. Phone AD. 4837 TORONTO

John Gilbert in "The Cossacks" Drama, Romance and Thrills!

By L. E.

John Gilbert has been given another big opportunity by Metro-Goldwyn-Mayer in "The Cossacks," a production on a lavish scale directed by George Hill, that combines everything you want in motion pictures — romance, thrills and drama — there is heart interest for those who know that nothing survives long without a large admixture of strong human relationship; there is enough hard riding, and fighting for two Wild West shows, and a story based on traditional Russian drama to make the whole thing logical.

The star, John Gilbert, proves again that he can act—that he can do heavy hero stuff without being a smirking lady killer or a Sheik; he is just a human, obstinate, spoiled, selfish and lovable only son of a Cossack leader who prefers to loll and idle among the women, until his sweetheart's anger piques him into fighting. Then he becomes a perfect devil among men; kills the requisite number of Turks to be a good Cossack and hurls defiance at the Sultan and the Little White Father, the Czar, with equal sang froid. He tells his sweetheart that she cannot love the dressed up emissary of the Czar, that he, Lukashka, is the only one suited to be her mate and defiantly cries, "I am your man, you are my woman, and I want you."

Maryana, is also a typical Cossack girl; she has resented the indolence of her sweetheart, has suffered so much injured pride on his account that she finally decides to marry the visiting nobleman. But after a series of exciting episodes in which her caravan is attacked by Turks, she is rescued by Lukashka and his father. Maryana is brought back to her native village riding behind the Cossack lover she used to spurn — glad to tell him, "Lukashka, I'll work for you, Lukashka, I'll make a faithful wife, Lukashka, I love you," and when the fade out comes, all's well on the steppes and in the words of the picture, "God Is Over All."

There will be harsh criticism of this production no doubt — it could not be otherwise with such an attractive offering; many will object to the too frequent flogging of Turkish prisoners, which, no matter how realistic it may be is not pleasant to watch; many will find the torturing of the hero and his father horrible — the twisting, and thumbscrewing, the blinding with a red hot scabre, reminiscent of "Michael Strogoff;" but on the other hand, there is the ever constant cry of "Give us the real

thing." Cossacks are brutal people—no one has ever tried to say they weren't; they lead a hard, rough life; their women work while their men fight the Turk and it is an ever present question of "sauve qui peut" and the survival of the fittest.

Cossack love even, is none too gentle — Maryana, as the young girl, is pretty and most attractive; Dale Fuller, her mother, gives you an idea of what a few years of toil do to Cossack maidens; but look around at what modern industrialism does even to some of our own prettiest girls, and don't criticise these things too harshly. Metro-Goldwyn-Mayer in "The Cossacks" presents a red blooded drama that thrills and interests you every moment you are watching it; and unquestionably it will produce a new type of Gilbert fan.

The photography is excellent—some of the rural scenes are fascinating and the shots showing Cossack troops raiding, fighting and plundering give examples of horsemanship and courage that are outstanding. The supporting cast, is one that can hardly be improved upon; Renee Adoree is admirably suited to play opposite John Gilbert, and the emotional character of the Cossack peasant suits her rather sturdy type.

Ernest Torrence as Gilbert's father Prince Olenin, has a thoroughly congenial role; he is wonderful in it; Nils Asther is a young man who bears watching; he is extremely handsome, and wears the clothes and manners of Russian nobility in a way that contrasts vividly with the rude boldness of the Cossacks. Dale Fuller and Mary Alden have two different types of mother roles and they are both excellent. After watching the unfolding of the screen story "The Cossacks," I decided to say unqualifiedly that I like the picture very much — mine is only one opinion but it is absolutely sincere; I am not touching censorship problems, and the advisability of toning down or eliminating some titles — as entertainment I think the production first rate.

Milt Gross, New York cartoonist and originator of "Nize Baby," visited the Paramount studio in Hollywood the other day. Another well-known visitor was J. P. McEvoy, playwright and newspaper man.

More than a dozen children assist Lloyd Hamilton in the funmaking in "Listen Children," the latest Educational-Hamilton Comedy. The youngsters, most of them under six years of age, figure in the principal sequence of the comedy which is laid in a boys' military school.

Eastern Managers Convention

(Continued from Page 7)

The next speaker was Harry Sedgwick who discussed Contests, Special Nights, Business Building and This Year's Best Stunts. He called on a number of the managers who added their experiences as to the best stunts they had tried at their theatres. Mr. Sedgwick spoke on the various contests which had been conducted during the year which proved profitable at the box office, and the programs which have been successful on the Special Nights of the year, such as New Year's Eve, Hallow'een, etc.

Clarence Robson, eastern division manager who presided at the convention took up the subject of "Building Theatre Patronage" as the closing number of the Monday afternoon session.

The Tuesday morning session opened with a talk by Mr. Robson on "Pictures, the Life of Our Business." This was followed by Mr. Nathanson who announced the new members of the "Go Getters" Club as follows: Willard Fawcett, Woodstock; Charlie Querrie, Toronto; Ernie Smithies, Kingston; Leon Osier, Oshawa; Tommy Logan, London; Eddie Landsborough, Galt. Each was presented with the "Go Getters" badge and a purse of gold.

Harry Dahn, of Montreal, one of the original "Go Getters" chosen last year when the club was organized, sprung a surprise when he announced that Mr. Nathanson had been selected as the Master Go-Getter and presented him with an attractive symbol of the office in gold.

A number of valuable ideas were brought out at the convention which will prove of great benefit to the entire circuit during the year. The closing remarks were made by Mr. Robson Tuesday afternoon and the visitors and Head Office staff were taken for an afternoon picnic dinner and dance to one of the golf clubs. Another social feature of the convention was a cruise on the lake Monday night, the Cayuga having been chartered for the purpose.

Col. Cooper Entertains R. F. Woodhull

R. F. Woodhull, familiarly known as "Pete" Woodhull, President of the M.P.T.O.A. of America, was in town on Monday and spoke at the afternoon conference of Famous Players Canadian Eastern Managers at the King Edward.

Col. John A. Cooper entertained Mr. Woodhull, showed him "the sights" during a drive around the city, winding up at the Exhibition grounds.

Round About the Studios

Barbara Worth, petite screen actress who will be remembered for her stellar playing in numerous Western productions, has been signed by FBO for the feminine lead in "Fury of the Wild," starring Ranger, the wonder dog star.

Leon d'Usseau will direct the picture, the cast of which also includes Pat O'Brien and Al Smith.

The Tiffany-Stahl production "Ladies of the Night Club" is the feature picture attraction at the New York Hippodrome. In the cast are Ricardo Cortez, Lee Moran, Cissy Fitzgerald and Douglas Gerrard. The picture was directed by George Archainbaud.

Joe E. Brown, musical comedy veteran, has been signed by Paramount to play the role of an assistant stage manager in Bebe Daniels' new Paramount picture, "Take Me Home." Brown most recently appeared on the legitimate stage in "Captain Jinks," and "Twinkle Twinkle." Neil Hamilton is leading man in the Daniels picture, with Doris Hill, Marcia Harris, Yvonne Howell and Janet McCloud in the cast.

Educational's new series of six two-reel aviation thrill subjects, which had been tentatively designated as "Russ Farrell Sky Rider" pictures will be known as the "Russ Farrell Aviator" group. Russ Farrell is the name of the principal character in these Thomson Burtis aviation stories, which were read by millions in The American Boy Magazine.

All camera shooting on Dolores Del Rio's new picture, "Revenge," has been completed and Edwin Carewe's successor to "Ramona" for United Artists is in the cutting room for editing.

Miss Del Rio is preparing for her European trip and will take a steamer from New York the latter part of July.

"The Last of Mrs. Cheney," Frederick Lonsdale's play in which Ina Claire was starred, has been acquired for the screen by Metro-Goldwyn-Mayer and will be Norma Shearer's next starring vehicle, following "A Little Angel."

Olive Borden, who plays the leading feminine role in the Tiffany-Stahl production "The Albany Night Boat," directed by Al Raboch, had to remain in the water nearly 18 hours on and off for some of the highly exciting scenes embodied in this picture. Her endurance powers and bravery elicited much praise for her tremendous will power in refusing to even take a rest period until the scenes were finished. Other members of the cast include Ralph Emerson, Duke Martin, Nellie Bryden and Helen Marlowe.

Announcement is made by Metro-Goldwyn-Mayer that Eva Von Berne, seventeen-year-old Viennese girl who was recently brought to this country after having been discovered by Irving Thalberg and Norma Shearer, will be given one of the prize roles of the year as her first camera assignment. She will play the feminine lead opposite John Gilbert in the latter's new starring film, "The Mask of the Devil," a story with an Austrian background, which is now in production under Victor Seastrom's direction.

Crawford Kent has an important role in "Show Folks," now in production for Pathe. Kent deserted pictures to return to the stage several years ago, but recently has played in a number of outstanding pictures. Eddie Quillan and Lina Basquette have the leading roles in "Show Folks."

Johnny Burke, the well known vaudevillian, is starring in the new "Handy Andy" series of comedies being produced for Pathe.

Al Herman has started production on the third of the H. C. Witwer stories, "You Just Know She Dares 'Em," an adaptation of the Cosmopolitan Magazine series of stories, which Larry Darmour is producing for Standard Cinema and FBO release. Alberta Vaughn is starred, with Al Cooke, Lewis Sargent, George Gray, Henry Roquemore, Joe Bonner and Leona Lane in support of the petite star.



Tim McCoy, a Metro-Goldwyn-Mayer star.

"Ladies Preferred," the Educational-Mermaid Comedy features Jerry Drew in another one of his typically light, farce comedies in which he again is surrounded by a bevy of pretty girls. He has two leading ladies, Estelle Bradley, who is seen as a vamp type, and Lucille Hutton. Robert Graves and Stanley Blystone head the large supporting cast.

Burning up the wires from Universal City comes the news that Laura La Plante is going to play Magnolia in "Show Boat." Harry Pollard will undoubtedly cover her beautiful blonde tresses with a wig. Tests in dark hair have revealed an altogether unsuspected side to Laura's admitted beauty.

William Dietz who is photographing the airplane sequences in Rod La Roque's present Pathe starring picture — "Captain Swagger," is a licensed pilot and drives his own plane in taking the air shots.

Guy Oliver will play in "The Docks of New York," the new Paramount picture starring George Bancroft, which has a cast including Betty Compson, Bacalova, Clyde Cook and Gustav von Seyffertitz.

The two smallest actors in the world are featured in the major portion of the action in "Hop Off," the new Educational-Bowers Comedy. They are two trained fleas, creations of Charley Bowers, star of this comedy. Bowers makes these two figures do virtually everything but talk in this picture by means of his famed secret process.

About ninety per cent of Pathe's "Annapolis," now being completed, was taken in Annapolis, Md., at the U. S. Naval Academy. Jeanette Loff, one of the most promising of the younger crop of players, and Johnny Mack Brown are featured.



Monty Banks, a player in British International Pictures Ltd., appearing in "Adam's Apple."

PATHE SERIALS

FOR SEASON 1928-29

FOR MANY YEARS Pathe has led all competitors in the matter of producing high class serials. It was the first to break away from the old-time type of chapter plays with their improbable stories and impossible situations. Then Pathe introduced the ten-episode serial which has proven so popular with exhibitors. Pathe serials are made from popular stories by well known authors with popular stars and strong casts, and are produced with as much care and at as great expense as the most outstanding super-feature. Note these for the coming season:

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With ALLENE RAY and WALTER MILLER.

Directed by Spencer Bennett. Story by Edgar Wallace. Ten Episodes.

THE FIRE DETECTIVE

Original story and continuity by FRANK LEON SMITH, who wrote the scenario for "The Green Archer." Ten Episodes.

EAGLE OF THE NIGHT

Featuring FRANK CLARK, Greatest of Aeroplane Stunt Fliers.

Original story by Paul Cruger. Directed by Jimmy Fulton. Ten Episodes.

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Original story and scenario by GEORGE ARTHUR GRAY, author of "The Crimson Flash," "Hawk of the Hills," etc. Ten Episodes.

QUEEN OF THE NORTH WOODS

Original story and scenario by GEORGE ARTHUR GRAY.

Directed by Spencer Bennett. Ten Episodes.

These attractions are destined to write a new and glorious page in the history of serial entertainment, with scores of additional houses joining the showman's brigade that has been steadily cashing-in on productions that pull in the fans ten times where a feature brings them but once.

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